

MIDDLEBURY COLLEGE BULLETIN

BREAD LOAF SCHOOL OF ENGLISH

1966



MIDDLEBURY COLLEGE

MIDDLEBURY, VERMONT

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Cover: Tamarack Cottage and the Green
Mountains from the porch of Maple

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MIDDLEBURY COLLEGE

BREAD LOAF

SCHOOL OF ENGLISH

AT BREAD LOAF, VERMONT

47th Session

June 29—August 14, 1966

The Aim The Bread Loaf School of English is a community of teachers and students devoted to the humanistic ideals of the liberal arts at the graduate level of education. The School of English aims to provide its students with a rich literary experience leading to the Master of Arts degree in English. It believes that this goal can best be achieved by attracting to Bread Loaf distinguished scholar-teachers who are dedicated and proud practitioners of a great art. Bread Loaf finds its center in the encounter of teacher and student and in the vigorous impact of mind upon mind. It affirms the power of disciplined imagination and of creative criticism. It eschews both the pedantry of narrow specialization and the superficiality of dilettantism.

For nearly half a century the School of English has nourished its heritage of literary scholarship in the pleasant coolness of a wooded mountain bowl and in an atmosphere of conspicuous simplicity remote from the distractions of metropolitan life. In the congenial natural environment of Bread Loaf it is possible to sustain the intellect and the spirit in a nice balance of society and solitude.

The Bread Loaf curriculum, constantly varied and generous, offers a liberal range of courses in literary periods, authors, and works of English, American, classical and world literature. By affording depth and balance to the literary experience of its students, most of whom are teachers of literature, Bread Loaf meets their professional needs in literature, language, and literary history, in dramatic arts and the craft of writing, in the art of teaching and of analyzing and evaluating literary texts. It encourages students to share in a spirit of friendly endeavor and of disciplined commitment to literary studies, for which all at Bread Loaf have, in Robert Frost's phrase, "a passionate preference."

The School The Bread Loaf School of English was organized as a distinctive school of English in 1920. It has since been in continuous session.

The original mountain-and-forest area in which the English School is located was willed to Middlebury College in 1915 by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. Mr. Battell early acquired large landholdings, acre by acre, starting in 1866, until several mountains were among his properties. It would have pleased him to realize that a century later the original goal of a place where man and mountain could meet remains undeflected, for at Bread Loaf, where once had been a hospitable hostelry, the humanities are fostered amid the natural beauty of mountain, forest, and stream. Modern improvements and the addition of several new buildings have enhanced the charm and conveniences of the old original Inn and the surrounding cottages.

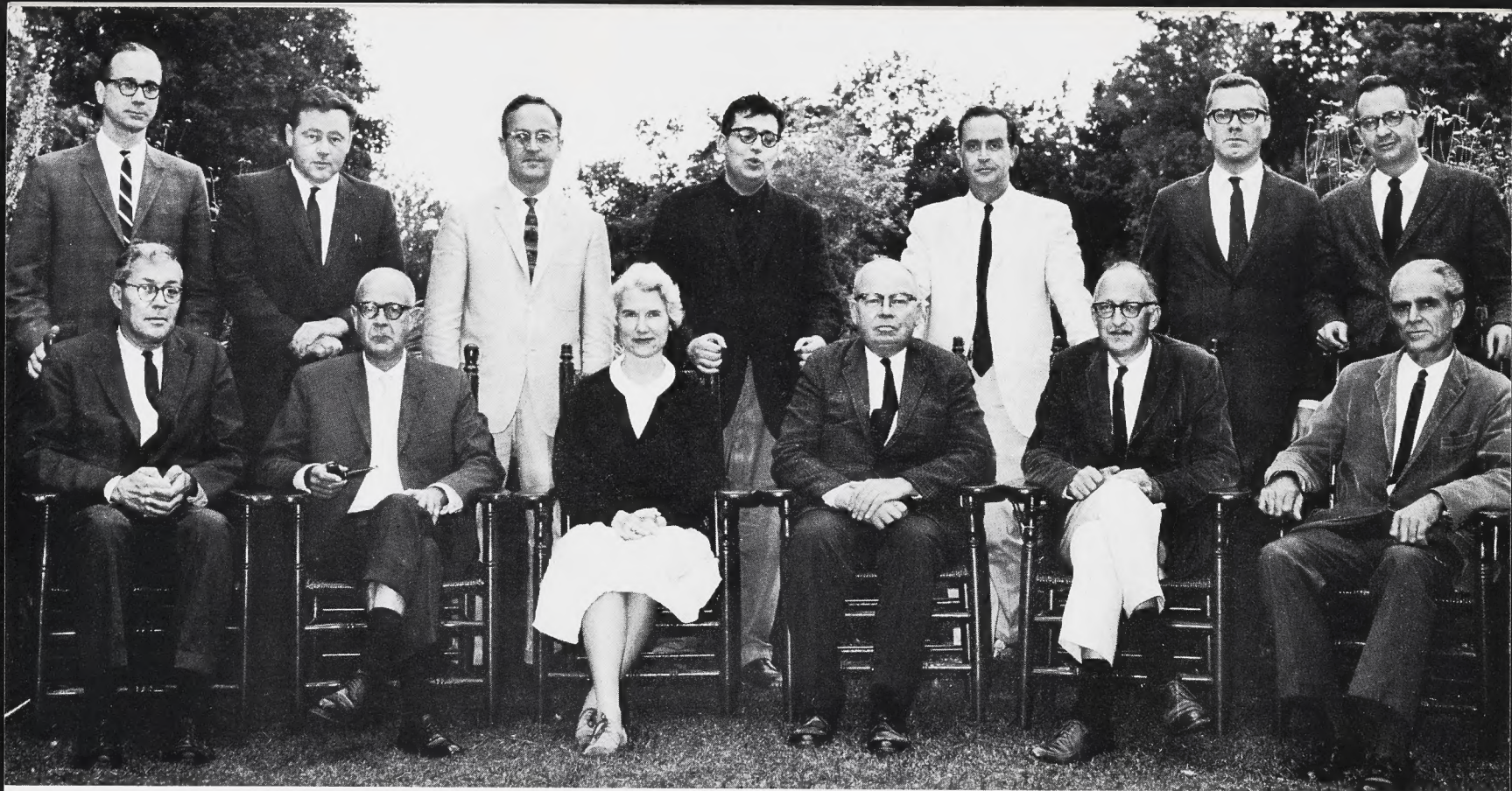
From June 29 until August 14, 1966, the forty-seventh session of the School of English will be held at Bread Loaf. Each year over 200 students have come from all regions of the United States and from many foreign countries. Of these students 690 have taken the degree of Master of Arts.

During the last forty years Bread Loaf can count among its faculty members who have served for four or more summers such distinguished teachers and scholars as Carlos Baker, Warren Beck, Reuben Brower, Herbert Ross Brown, Donald Davidson, Robert Gorham Davis, Elizabeth Drew, Moses Hadas, Howard Horsford, Arthur Jensen, Hewette Joyce, Maurice Kelley, Edith and Lucia Mirrielees, Hortense Moore, Theodore Morrison, James Southall Wilson, and Louis Zahner.

But no one has been identified with Bread Loaf longer than has Robert Frost, who first came to the Bread Loaf School of English on the invitation of Dean Wilfred Davison in 1921. Friend and neighbor at Bread Loaf, Mr. Frost returned to the School every summer with but three exceptions for forty-two years. The influence of his presence will long be felt.

Admission Students are regularly admitted without examination and without being candidates for a degree. No student is admitted, however, unless he satisfies the Director of his fitness to profit by the instruction offered. All instruction is at the graduate level, requiring advanced preparation both in language and in literature. Undergraduates are not accepted. Students are admitted for one summer only, and must reapply for admission for any succeeding summer. Although cancellations may make it possible to enroll some students on the waiting list as late as the first day of the session, early applications are advised in order to insure admission and to obtain a better choice of room. An application form will be sent on request. All correspondence concerning admission and room reservations should be addressed to the Bread Loaf Secretary, Middlebury College, Middlebury, Vermont.





The Faculty, 1965

Front (left to right) *Martin Price, Wylie Sypher, Mary Lanigan, George Anderson, Hyatt Waggoner, Erie Volkert*
Rear (left to right) *Paul Cubeta (Director), William Arrowsmith, Chandler Potter, Harold Bloom, Kenneth Connelly, Lowry Nelson, John Nims*

The Faculty

George K. Anderson, Ph.D., Professor of English, Brown University

Professor Anderson received his A.B. from Harvard in 1920 and his Ph.D. in 1925. He has taught at George Washington University and at Brown, and was Chairman of the Department of English at Brown from 1950 to 1960. He has held a Guggenheim Fellowship (1945). He has assisted in editing several widely-used anthologies, *The Literature of England*, *This Generation*, and *The World in Literature*, and has written the chapters on Old and Middle English literature in *A History of English Literature*, published originally (1950) by the Oxford University Press under the general editorship of Hardin Craig and now issued separately in revised form (1962) as *Old and Middle English Literature: from the Beginnings to 1485*. He has published also *The Literature of the Anglo-Saxons* and *The Legend of the Wandering Jew*. He is at present working on a book on Chaucer. He first joined the faculty of the Bread Loaf School of English in 1931; this will be his twenty-sixth summer at Bread Loaf.

William A. Arrowsmith, Ph.D., University Professor of Arts and Letters,
Professor of Classics and Chairman of the Department, University of
Texas

Professor Arrowsmith received his undergraduate degree from Princeton in 1947 and his doctorate in 1954. As a Rhodes Scholar at Queens College, Oxford University, he took the A.B. degree in 1951, and in 1958 the M.A. He was the recipient of a Woodrow Wilson Fellowship in 1948, a Prix de Rome in 1956, a Bollingen Fellowship in 1957, and a Guggenheim Fellowship in 1958. He taught at Princeton, Wesleyan, and the University of California (Riverside) before joining the Classics Department at the University of Texas. He has published translations of Euripides' *Cyclops*, *Bacchae*, *Heracles*, *Orestes* and *Hecuba*, Aristophanes' *Birds* and *Clouds*, and Petronius' *Satyricon*. He is the editor of *Image of Italy* and *Five Modern Italian Novellas* and the founding editor of *Arion*. He has collaborated with Roger Shattuck on *The Craft and Context of Translation* and with D. S. Carne-Ross on a translation of Pavese's *Dialogues with Leucò*. The editor of *The Complete Greek Tragedy* and *The Complete Greek Comedies*, Mr. Arrowsmith is preparing a translation of *The Knights of Aristophanes* and a book on Euripides' drama and theater. This is his third summer at Bread Loaf.

Helen H. Bacon, Ph.D., Professor of Greek and Latin at Barnard College and
Columbia University; Chairman of the Department of Classics,
Barnard College

Miss Bacon received her bachelor's degree and doctorate from Bryn Mawr College. She has held Fulbright and AAUW Founder's Fellowships. Before accepting an appointment at Barnard and Columbia, she taught Greek and English at Bryn Mawr College, Latin at the Woman's College of the University of North Carolina, and Classics at Smith College. She is the author of *Barbarians in Greek Tragedy* and articles on Aeschylus, Plato, and Petronius. This is Miss Bacon's first summer at Bread Loaf.

Harold Bloom, Ph.D., Professor of English, Yale University

Professor Bloom received his A.B. at Cornell University, studied at Edinburgh and Cambridge Universities, and was awarded his Ph.D. at Yale University. The recipient of Fulbright and Guggenheim Fellowships, Mr. Bloom taught at Hebrew University, Jerusalem, before going to Yale, where in 1965 he was appointed Professor of English, the second youngest man in modern Yale history to attain that position. His major publications include *Shelley's Mythmaking*, *The Visionary Company*, *Blake's Apocalypse*, the "Commentary" to David V. Erdman's edition of *The Poetry and Prose of William Blake*, and the forthcoming *Yeats: A Study in Romanticism*. He is the editor of *From Sensibility to Romanticism* (with Frederick W. Hilles), *Literary Criticism of John Ruskin*, *Selected Works of Shelley*, and *English Romantic Poetry*. He has two works in progress: *The Poetry of Confrontation*, a critical history of modern British and American poetry, and *Studies in Romantic Tradition*. This is Mr. Bloom's second summer at Bread Loaf.

Kenneth Connelly, Ph.D., Associate Professor of English, Smith College

Mr. Connelly received his A.B. at the University of Washington in 1942, served in the U. S. Army, 1942-45, studied at Worcester College, Oxford University, on an English Government Scholarship, 1945-46, and in 1952 received his Ph.D. from Yale University. He taught at the College of William and Mary and Yale University before becoming a member of the English Department at Smith College. He is a regular reviewer of continental literature and music for the *Yale Review*, writing on Camus, Brecht, Verdi, Schubert, Prokofiev, and others. This is Professor Connelly's fifth summer at the School of English.

Laurence B. Holland, Ph.D., Lecturer in English and Chairman of the American Civilization Program, Princeton University

Mr. Holland did his undergraduate work at Princeton and his graduate work at Harvard, where he was a Tutor in History and Literature. He has taught at the University of Minnesota, Haverford College, and the Princeton Summer Studies Program for high school students. He is a member of the Princeton Township Board of Education and the Supervising Committee of the English Institute. He is the author of *The Expense of Vision: Essays on the Craft of Henry James* and (with A. Walton Litz and Nathaniel Burt) of *The Literary Heritage of New Jersey*. Scheduled for publication in July, 1966, is a collection of essays on design which he has edited, entitled *Who Designs America?* This summer will be Mr. Holland's first at the Bread Loaf School of English.

Mary I. Lanigan, M.A., Secondary School Department Head in English, Newton Public Schools

Miss Lanigan, a graduate of Trinity College, Washington, D. C., received her M.A. in English literature from Boston University. For nine years Head of the Department of English of the Newton Public Schools in Newton, Massachusetts, she has been associated with the College Entrance Examination Board over the past thirteen years. A member of the College Board's

Advanced Placement English Committee for five years, she is currently its chairman. This year she is on leave of absence from the Newton Public Schools to study at the University of California at Berkeley, where she is preparing a textbook on the teaching of drama and poetry at the secondary school level. This is Miss Lanigan's second summer at Bread Loaf.

John Frederick Nims, Ph.D., Professor of English, University of Illinois

Mr. Nims received his doctorate in Comparative Literature from the University of Chicago. He has been a Visiting Professor at the University of Toronto and Harvard University. In 1952-53 he was a Fulbright Professor at Bocconi University (Milan); in 1953-54, at the University of Florence; in 1958-60, Visiting Professor in American Studies at the University of Madrid. He has been on the staff of writers' conferences at Bread Loaf, Boulder, and Indiana. After an appearance in *New Directions' Five Young American Poets*, he published three volumes of poetry: *The Iron Pastoral*, *A Fountain in Kentucky*, and *Knowledge of the Evening*. He has also done a verse translation, with Spanish text, of the poems of St. John of the Cross, and a verse translation of Euripides' *Andromache* (*The Complete Greek Tragedies*). He served as an associate editor of *The Poem Itself*, an anthology of poetry in several languages, with translations and explications. His edition of Arthur Golding's *Metamorphoses* of Ovid was published in 1965; an anthology of lyric poetry is planned for 1967. For several years on the editorial staff of *Poetry*, and in 1960-61 its Visiting Editor, he has written critical essays on Dante, Joyce, Yeats, and Lowell, among others. This is his second summer at the Bread Loaf School of English.

Martin Price, Ph.D., Professor of English, Yale University

Professor Price attended City College in New York and did graduate work at the University of Iowa and Yale University. Before returning to Yale, he taught at Iowa, Drake and Kansas. He has published two critical studies of eighteenth-century English literature, *Swift's Rhetorical Art* and *To the Palace of Wisdom*, and he has edited an anthology of the period with Frank Brady. He is currently working on a book on character in the novel as well as editions of Pope and of Dickens criticism. He has held a Guggenheim Fellowship and has done extensive reviewing of current fiction and criticism for the *Yale Review*. This is his second summer at the School of English.

William L. Sharp, Ph.D., Associate Professor of Drama at Stanford University

Mr. Sharp received his A.B. and M.A. degrees from the University of Chicago and his doctorate from Stanford University. He was an Associate Professor of Drama at the University of California at Riverside, where he had headed the drama program (1954-1961) and taught for ten years, before coming to Stanford in 1964. Mr. Sharp is the author of articles on the drama of Shaw, Yeats, and Tennessee Williams and the editor of Sheridan's *School for Scandal*. He has acted and directed at the Repertory Theatre in Madison, Wisconsin, the University of California (Riverside), the Shakespeare Festival in Ashland, Oregon, and the Stanford Festival of the Arts.

This summer is Professor Sharp's first as Associate Director of the Bread Loaf Theatre.

Wylie Sypher, Ph.D., Professor of English and Chairman of the Division of Language, Literature, and the Arts, Simmons College

Professor Sypher did his undergraduate work at Amherst and his graduate study at Harvard. Now Dean of the Graduate Division at Simmons College, he has taught at Tufts University, the University of Minnesota and the University of Wisconsin. He has held two Guggenheim Fellowships. Professor Sypher is the author of *Comedy, Four Stages of Renaissance Style, Rococo to Cubism in Art and Literature*, and *Loss of the Self* and the editor of *Enlightened England*, a text on the eighteenth century. His most recent book is *Art History*, an anthology of art criticism. He has taught at Bread Loaf since 1957.

Erie T. Volkert, M.A., Professor of Drama and Director of the Theatre, Middlebury College

Mr. Volkert received his degrees from Lawrence College and Northwestern University. Before coming to Middlebury College in 1941, he taught at Lawrence College, Huron College, and Randolph-Macon Woman's College. He has produced and directed a notable group of plays at Bread Loaf, including those of Ibsen, Chekhov, Synge, Shaw, Wilder, Saroyan, Williams, T. S. Eliot, Beckett, Miller, Ionesco, and Anouilh. Professor Volkert has served as Director of the Bread Loaf Theatre since 1946.

Frederic S. Youens, M.F.A., Assistant Professor of Stage Design and Technical Director, Department of Drama, Carnegie Institute of Technology

Mr. Youens received his A.B. from the University of Washington in 1955 and his M.F.A. in Design from Carnegie Institute of Technology in 1962. From 1956 to 1959 he was a teacher in the Portland (Oregon) Public Schools. He has also taught summers at the Banff School of Fine Arts in the University of Alberta, and at the Saskatchewan Arts Board Theatre Workshop. He has been designer and technical director for the Seattle Repertory Theatre, Jewish Community Center in Portland, Oregon, the Lakewood Theatre in Maine and other summer theatres. In 1964 and 1965 he was Designer and Technical Director at the Stanford University Festival of the Arts. This is Mr. Youens' first summer as Designer at the Bread Loaf Theatre.

Visiting Lecturers

Louis O. Coxe, A.B., Pierce Professor of English, Bowdoin College

Mr. Coxe graduated in 1940 from Princeton, where he taught before going to Harvard as a Briggs-Copeland Fellow. He later taught at the University of Minnesota. He has held a *Sewanee Review* and a Fulbright Fellowship. A member of the faculty of the Bread Loaf School of English in 1963, Mr. Coxe is the author of five books of poetry: *The Sea Faring*, 1948; *The*

Second Man, 1955; *The Wilderness*, 1958; *The Middle Passage*, 1960; and *The Last Hero*, 1965. He collaborated with Robert Chapman in the notable play, *Billy Budd*, first produced in 1952. Mr. Coxe has also published in various critical quarterlies.

Maynard Mack, Ph.D., Sterling Professor of English and Chairman of the Department of English, Yale University

Professor Mack received his bachelor's and doctor's degrees at Yale University, where he has taught for thirty years, during three of which he served as Director of the Division of the Humanities (1962-64). He has held Guggenheim, Ford and Fulbright Fellowships. He was Walker-Ames Lecturer at the University of Washington in 1956, Alexander Lecturer at the University of Toronto in 1963, and Visiting Professor at Stanford in 1964. He is an editor of the Twickenham Edition of Alexander Pope and the editor of *Essential Articles for the Study of Alexander Pope*. He is the author of *The Manuscripts of the Essay on Man* and *The Genius of the Place* and co-author of *Pope and His Contemporaries* and *Jacobean Theatre*. Associate Director of the Yale Shakespeare Institute, Mr. Mack has written many articles on Shakespeare.

Richard Poirier, Ph.D., Professor of English and Chairman of the Department of English, Rutgers University

Professor Poirier received his A.B. at Amherst, his M.A. at Yale, and his Ph.D. at Harvard. In 1952-54 he was a Fulbright Fellow at Cambridge University; he has also been a Bollingen Fellow. Mr. Poirier taught at Williams College and Harvard University before going to Rutgers University. An editor of *Partisan Review*, he is the author of *The Comic Sense of Henry James*, the editor of *The O. Henry Awards: Prize Stories*, and co-author of *In Defense of Reading*. He is currently completing a critical study of the modern novel.

Theatre Staff

Douglas R. Maddox, M.F.A., Instructor in Theatre Arts and Technical Director of the Spingold Theatre, Brandeis University

Mr. Maddox received his A.B. degree from the University of Delaware, and as a William Morris Fellow at Carnegie Institute of Technology, he completed his M.F.A. degree in 1965. He has served as Technical Director with the Jose Limon Dance Company on two international cultural exchange tours, South America in 1960 and the Far East in 1963, as well as Technical Director and lighting designer for a USO tour to the Far East Command in 1958. He was Technical Director of the American Dance Festival, at New London, Connecticut, for four summers as well as Lighting Designer for numerous dance programs in New York City, Washington, Wilmington, and Pittsburgh. He was also designer and consultant of a portable stage and auditorium currently in use at the Taichung Municipal Auditorium in Taiwan. Mr. Maddox is serving for a second summer as Technical Director of the Bread Loaf Theatre.

John G. Cotter, M.A., Chairman of the Department of English and Foreign Languages, Encinal High School, Alameda, California

Mr. Cotter received his A.B. from the University of California at Los Angeles in 1940 and his Master's degree from Middlebury College in 1950. For ten years he has produced and directed all theatre productions at Encinal High School. A member of the NCTE committee on the Teaching of Drama in High School (1961-64), he is now president of the Central California Council of Teachers. On the theatre staff for five years, he is serving for a second summer as Assistant to the Director of the Bread Loaf Theatre.

Administration

Paul M. Cubeta, Ph.D., Director of the Bread Loaf School of English, Professor of English and Chairman of the Division of the Humanities, Middlebury College

Appointed Director of the School of English in 1964, Mr. Cubeta had previously served as Assistant Director of the Bread Loaf Writers' Conference for nine years (1955-1964). A graduate of Williams College, where he taught for several years, he received his doctorate from Yale University. In 1956-57 he was a Carnegie Fellow in General Education at Harvard University. Editor of *Modern Drama for Analysis*, he has published articles on Jonson and Marlowe in several periodicals. He is a member of the College Board's Advanced Placement Committee in English.

F. David Sanders, Ph.D., Assistant Professor of English, University of Richmond

A graduate of Bob Jones University in 1956, Mr. Sanders received his Ph.D. in 1962 from the University of North Carolina at Chapel Hill. He has taught at the University of North Carolina and at the College of William and Mary. This is Mr. Sanders' second summer as Assistant to the Director.

The Curriculum

Group I

5. The Craft of Poetry **11:30**

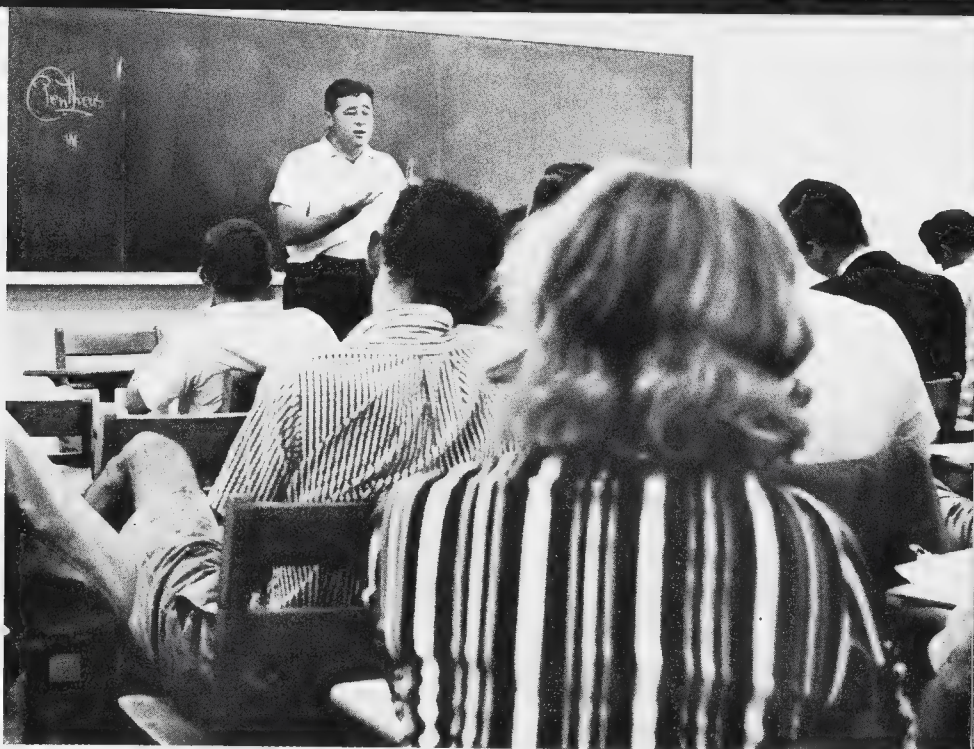
A study of form and technique, with emphasis on the writing of poetry and on the critical evaluation of work submitted.

Text: *Six Centuries of Great Poetry*, ed. Warren and Erskine (Laurel: Dell).
Mr. Nims

7a. Play Directing **11:30**

A study of the directorial procedures involved in preparing amateur actors to interpret a play before an audience. Emphasis on analysis and interpretation of the play, preparation of the director's master-script, and rehearsal techniques. Directing procedures will be applied and evaluated in laboratory experiments and in relation to the programs of plays presented in the Bread Loaf Theatre.

Members of the class participate in several areas of production for pro-



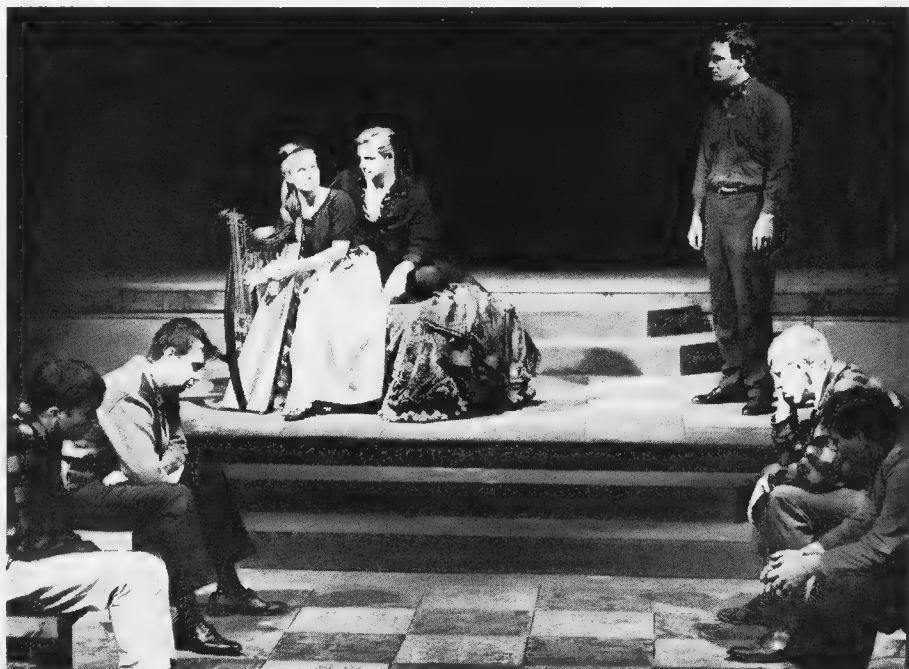
Mr. Arrowsmith's class in Euripides



Break between classes







Anouilh's Becket, Act 1



Stage crew prepares for a production at the Little Theatre

grams presented before the Bread Loaf audience at the end of the third and fifth weeks of the summer session.

Texts: Canfield, *The Craft of Play Directing* (Holt, Rinehart and Winston, 1963) and Dean-Carra, *Fundamentals of Play Directing* (Holt, Rinehart and Winston, 1965, rev. ed.) Students are also asked to purchase paperback copies of Shakespeare's *Twelfth Night*, Shaw's *The Doctor's Dilemma*, and Anderson's *Winterset*.

Mr. Volkert

7b. Stagecraft

10:30

A study of the principles of stage design emphasizing historical context and backgrounds as a point of departure for modern scenic practice. Practical solutions will be applied to scheduled production requirements. Whenever possible, plays discussed in other courses will be reviewed in relation to their design problems, requirements, and practical solutions. Half of the class time will be involved in current production assignments; half will be spent in class design assignments as they relate to the lectures.

Text: *The Theatre: An Introduction*, Oscar G. Brockett (Holt, Rinehart, and Winston, 1964).

Mr. Youens

17. Rhetoric and the Teaching of Writing

8:30

A seminar for teachers of composition who wish to improve their own writing and their analyses of their students' writing. The approach is through rhetoric, both classical and modern.

Texts: Plato, *Phaedrus*, trans. Helmbold and Rabinowitz (Library of Liberal Arts 40); I. A. Richards, *The Philosophy of Rhetoric* (Oxford-Galaxy); *Modern Essays on Writing and Style*, ed. Paul Wermuth (Holt, Rinehart, and Winston).

Miss Lanigan

87. The Teaching of Drama

10:30

A seminar for analysis and discussion of plays that might be read and performed in high school. Discussions will be based on individual reports describing the teaching and performing of each of the following plays: *Everyman* (in *Medieval Mysteries, Moralities, and Interludes*—Barron); Shakespeare, *Twelfth Night*, *Henry IV, Part I*, and *Hamlet* (Signet Classics); Goldsmith, *She Stoops to Conquer* (Barron); Shaw, *Major Barbara* (Penguin); O'Neill, *Long Day's Journey into Night* (Yale paperback); Synge, *Riders to the Sea* (Barnes and Noble); Wilder, *Our Town* (in *Three Plays*—Bantam); Williams, *The Glass Menagerie* (New Directions paperback); Becket, *Waiting for Godot* (Grove-Evergreen).

Miss Lanigan

Group II

19. Chaucer: The Canterbury Tales and Troilus and Criseyde 9:30

The objective of this course is a full study of the two most important works in Middle English literature. This study is to be undertaken in the firm belief that although the works under consideration are now almost 600 years old, they have as much to offer the mature reader today as they had when they were originally written.

Text: *The Poems of Chaucer*, ed. F. N. Robinson, revised edition, (Houghton Mifflin).

28. Shakespeare**8:30**

Examination of certain major plays, including *Love's Labour's Lost*; *Henry IV*, 1 and 2; *Henry V*; *Hamlet*; *Troilus and Cressida*; *Measure for Measure*; *Othello*; *King Lear*; *Antony and Cleopatra*. Emphasis on Shakespeare's treatment of ethical and social themes.

Texts: *Shakespeare: The Complete Works*, ed. Sisson (Harper); Henri Fluchère, *Shakespeare and the Elizabethans* (Dramabook paperback); D. A. Traversi, *Approach to Shakespeare* (Anchor paperback); *His Infinite Variety*, ed. Paul N. Siegel (Lippincott-Preceptor paperback). There will be additional readings in Norman Rabkin, *Approaches to Shakespeare*, which will be on reserve.

Mr. Spher**68. The Lyric from Wyatt to Jonson****9:30**

Readings—with particular attention to theme and technique—in the English lyric poets from Wyatt to Jonson.

Text: *English Renaissance Poetry*, ed. J. Williams (Doubleday-Anchor); Shakespeare, *The Sonnets*, ed. W. Burto (Signet Classic).

Mr. Nims**115. Restoration and Eighteenth-Century Comedy****9:30**

The course will pursue the development of what became prototype in Comedy of Manners and the changes from 1660 to 1775. Dramatists to be studied are Dryden, Shadwell, Etherege, Wycherley, Congreve, Cibber, Vanbrugh, Farquhar, Gay, Steele, Colman, Goldsmith, Sheridan, and Fielding. Since a major concern will be how these plays might be produced, attention will be paid to how the attitudes presented in these comedies are still available to us in the twentieth century.

Text: *British Dramatists from Dryden to Sheridan*, eds. Nettleton and Case (Houghton Mifflin).

Mr. Sharp**Group III****33. Swift and Pope****11:30**

A close reading of major satiric works, with the emphasis on their imaginative structure.

Texts: Pope, *The Poems of Alexander Pope*, ed. John Butt (Yale paperback); Swift, *Gulliver's Travels and Other Writings*, ed. Louis Landa (Riverside).

Mr. Price**34. Character in the Novel****9:30**

Ways of imagining character as they affect method of narration, the structure of plot, and the scope of the world presented in the novel.

Texts: Austen, *Emma* (Riverside); Stendhal, *Scarlet and Black*, trans. M.R.B. Shaw (Penguin); Tolstoy, *Anna Karenina*, trans. D. Magarshack (Signet); Lawrence, *Sons and Lovers* (Compass); Joyce, *A Portrait of the Artist as a Young Man* (Compass); Woolf, *To the Lighthouse* (Harbrace); Gide, *The Counterfeiters*, trans. D. Bussy (Modern Library); Cary, *The Horse's Mouth* (Harper Perennial Library). Students are urged to purchase these editions to facilitate page references in class.

Mr. Price**11. English Romantic Poetry****9:30**

A reading of William Blake, William Wordsworth, Samuel Taylor

Coleridge, Lord Byron, John Clare, Percy Bysshe Shelley, John Keats, and selected minor poets. Emphasis will be on the common characteristics of these poets and the continuity between their work and contemporary poetry.

Text: *English Romantic Poetry*, v. 1 and 2, ed. H. Bloom (Doubleday-Anchor). **Mr. Bloom**

82. Victorian Prose and Poetry

10:30

Discussion of dominant artistic, social, and psychological problems in Mill, Carlyle, Ruskin, Newman, Tennyson, Browning, Arnold, and Pater.

Texts: *English Prose of the Victorian Era*, eds. Harrold and Templeman (Oxford University Press); *Tennyson* (Modern Library); *Browning* (Modern Library); *The Poems of Matthew Arnold* (Crofts paperback). **Mr. Sypher**

14. Yeats and Eliot

10:30

A reading of two outstanding modern poets.

Texts: W. B. Yeats, *Collected Poems* (Macmillan); T. S. Eliot, *The Collected Poems and Plays* (Harcourt, Brace and World); *The Autobiography of William Butler Yeats* (Doubleday-Anchor). **Mr. Connelly**

Group IV

41. American Literature: The Sense of the Past

11:30

A survey of various attitudes toward the past as expressed in a selection of important American productions, and a study of the techniques or forms used by the writers to express their encounter with the past.

Texts: Cooper, *The Pioneers* (Rinehart); Emerson, *Representative Men in Essays and Poems* (Collins Canterbury Classics); Melville, *Billy Budd and Piazza Tales* (Dolphin); Henry Adams, *Mont-Saint-Michel and Chartres* (Collier); Twain, *A Connecticut Yankee in King Arthur's Court* (Chandler); Faulkner, *Absalom, Absalom!* (Modern Library). Collateral Reading: Hawthorne, *The Scarlet Letter* (Riverside). **Mr. Holland**

116. Hawthorne and James

9:30

A study of the two careers, with special attention to the form and substance of the assigned fiction and to the establishment of an American literary tradition.

Texts: Hawthorne: *The House of Seven Gables*, *The Blithedale Romance*, and *The Marble Faun* in *The Complete Novels and Selected Tales of Nathaniel Hawthorne* (Modern Library). James: *The Portrait of a Lady* (Riverside), *The Bostonians* (Modern Library College Edition), and *The Golden Bowl* (Dell-Laurel). Collateral Reading: James, *Hawthorne* (Cornell). **Mr. Holland**

83. The Romantic Tradition in American Poetry

11:30

This course will center on Emerson, Whitman, Wallace Stevens, and Hart Crane, with the major emphasis on Stevens, whose poetry will be studied at length and in close detail. One purpose of the course will be to demonstrate the continuity of this tradition.

Texts: *Emerson, Selections*, ed. Whicher (Riverside); *Whitman, Selections*, ed. Miller (Riverside); Wallace Stevens, *Collected Poems* (Knopf). (Students are cautioned *not* to purchase the Vintage paperback edition, which will be

inadequate for this course.) Wallace Stevens, *The Necessary Angel* (Vintage paperback); Hart Crane, *Collected Poems* (Doubleday-Anchor). **Mr. Bloom**

Group V

112. Euripides

8:30

An intensive reading of the plays of Euripides. Special emphasis will be placed upon the tragedian's concept of tragic action and structure and his ideas of the theater.

Texts: *Euripides, I, II, III, IV, V*, eds. Grene and Lattimore (University of Chicago, paperback editions). Recommended: H. D. F. Kitto, *Greek Tragedy* (Anchor). **Mr. Arrowsmith**

103. Greek Tragedy: The Nature of Choral Drama

8:30

Ways in which the forms of ancient tragedy are determined by myth and chorus. Discussion based on the *Poetics* of Aristotle and selected plays of Aeschylus, Sophocles and Euripides.

Texts: *Aristotle on the Art of Poetry*, trans. S. H. Butcher (Liberal Arts); *Aeschylus II, Euripides III & IV, Sophocles I & II*, (*Complete Greek Tragedies*), eds. Grene and Lattimore (University of Chicago paperbacks); *Greek Lyrics*, trans. Richmond Lattimore (Phoenix). Recommended: Richmond Lattimore, *The Poetry of Greek Tragedy* (Johns Hopkins), *Story Patterns in Greek Tragedy* (Michigan); H. D. F. Kitto, *Greek Tragedy* (Anchor). **Miss Bacon**

114. Lyric and Dramatic Aspects of Platonic Dialogue

10:30

Lyric and dramatic aspects of some of Plato's better known dialogues. A non-technical approach to the understanding and enjoyment of Plato.

Texts: *The Last Days of Socrates*, trans. Hugh Tredennick (Penguin); *Protagoras*, trans. B. Jowett and M. Ostwald (Liberal Arts); *Gorgias*, trans. W. C. Helmbold (Liberal Arts); *Symposium*, trans. B. Jowett (Liberal Arts); *Phaedrus*, trans. Helmbold and Rabinowitz (Liberal Arts). Recommended: *Plato's Epistles*, trans. Glenn Morrow (Liberal Arts); A. E. Taylor, *Plato the Man and His Work* (Meridian), *Socrates the Man and His Thought* (Anchor); Paul Friedländer, *Plato*, vols. 1 & 2 (Torchbooks). **Miss Bacon**

104. The Epic Tradition

8:30

A study of classical and English epic poems in themselves and as part of a tradition.

Texts: Homer, *Iliad*, trans. Lattimore (Chicago); *Odyssey*, trans. Fitzgerald (Anchor); Virgil, *Aeneid*, trans. Lewis (Anchor); Milton, *The Complete Poems and Selected Prose*, ed. Hughes (Odyssey); Pope, *Collected Poems*, ed. Boynton (Houghton Mifflin). **Mr. Connelly**

General Information

The Master's Degree Candidates for the degree of Master of Arts must hold a baccalaureate degree, or its equivalent, from an approved college. Beginning in 1966, the normal program of study for a summer at Bread Loaf will consist of *two* courses. To earn the Master's degree students must present a validated program of ten courses, the equivalent of thirty graduate credits. A course meets five hours a week for six weeks. Students who have demonstrated their ability to perform work of distinguished caliber at Bread Loaf may, at the discretion of the Director, occasionally be permitted to elect a three-course program. A student must receive a grade of 80 in a course in order to receive credit for the course. Students are strongly urged to complete as much reading as possible before coming to Bread Loaf in order to permit more time for the preparation of papers and collateral assignments during the session.

Ordinarily the program presented for a degree must include a minimum of two courses each from Groups II and III; one course from Group IV; and one course from either Group I or Group V: (I) literary criticism, teaching of English, the art of writing, and theatre arts; (II) studies in English Literature through the Seventeenth Century; (III) studies in English Literature since the Seventeenth Century; (IV) Studies in American Literature; (V) Classical and Continental Literature. Exceptions to this requirement may be made at the discretion of the Director.

Transfer Credits A limited amount of graduate work may be transferred from other approved institutions. Each individual case must receive the approval of the Director, preferably before the work is done. The program of a candidate for the Master's degree at Bread Loaf will include *no more than six transferred credits*. Such credits are normally earned in the field of literature; work in psychology or education is rarely accepted. Thus, if six credits are transferred, the degree may be earned in four summers and in exceptional cases in three.

Graduate credits transferred from other institutions expire after ten years have elapsed since the study was done. Credits transferred must be accepted toward the Master's degree in English at the institution where they were earned, and must be of B grade (80) or better. Effective with students who begin graduate work after 1956, graduate credits earned at Middlebury College expire after ten years. Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

Transcripts An official transcript bearing the seal of Middlebury College is issued free upon application to the College Registrar. This transcript notes the names of courses, grades attained, and credits earned. No certificates are given for attendance only, nor to students who do not take the final examinations. Additional transcripts cost \$1.00 each.

Choice of Courses In order to save time at the opening of the session, students are requested to indicate their choice of courses on the application form, in order of preference. Correspondence in regard to the choice of

courses should be addressed to the Director. The choice must regularly be completed before the beginning of the session, and a fee of \$1.00 is charged for course changes made after July 4. Early arrangements are advised, as the School may limit the size of any class for the most effective instruction. The candidate should indicate one more course than he is permitted to take, so that, if necessary, substitutions may be made. He will be notified of any substitution.

Auditors In addition to the two courses taken for credit, a student is encouraged to enroll as an auditor in a third course. Auditors are not admitted to courses in preference to regular students; hence final permission to audit is not given until registrations are completed. Students regularly registered for a course may not change their status to that of an auditor without special permission of the Director, never after the third week of the session.

Non-credit students are occasionally admitted to Bread Loaf. They do not participate in the class work, either oral or written, and they do not take the final course examinations.

Accommodations Students are expected to be in residence through the entire term. All rooms are completely furnished; blankets, bed linen, and towels are supplied. Arrangements for personal laundry may be made after arrival, at the front office. No student rooms will be ready for occupancy until Wednesday morning, June 29.

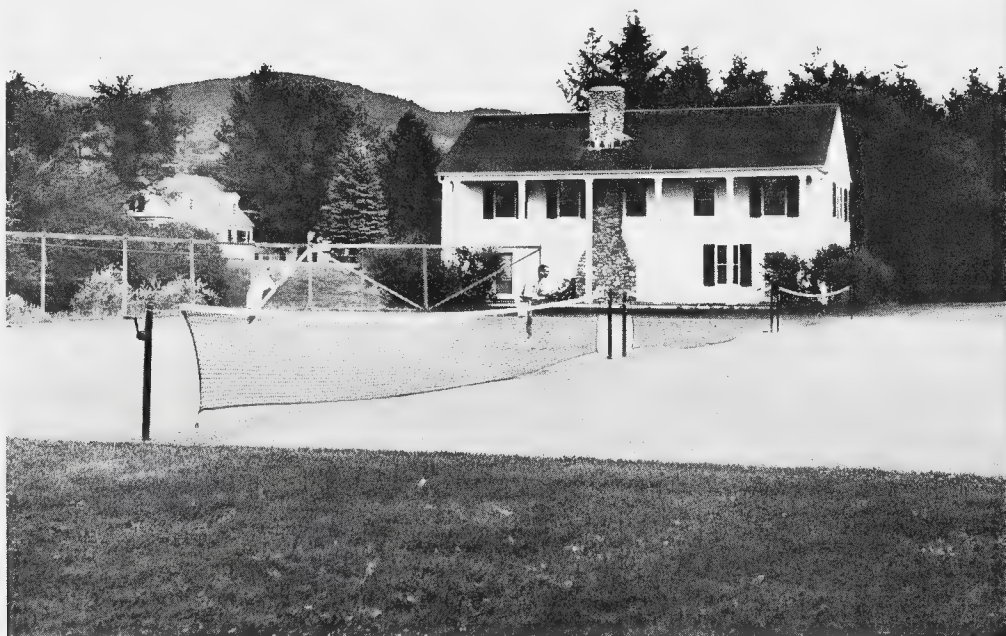
A resident nurse is in attendance and the well-equipped Porter Hospital at Middlebury is within easy reach.

There are no accommodations on campus for members of a student's family, but cabins, farms, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are usually available. Securing off-campus housing is the responsibility of the student.

Books A bookstore for the sale of textbooks, stationery, and supplies is maintained for the convenience of the students. Textbooks are ordered in advance of the opening of the School, to be sold at list price. Required texts for each course are ordered for all students enrolled before May 1. It may occasionally be necessary to substitute other texts for those listed in the courses of instruction. Although it is impossible to advise students of these changes, the bookstore will stock copies.

Features The dramatic productions put on under the direction of Professor Erie T. Volkert are highlights of each Bread Loaf session. Students are encouraged to participate in all aspects of mounting a production in the pleasant and informal atmosphere of the Little Theatre. The major production in 1966 will be Shakespeare's *Twelfth Night*. In addition the theatre staff will produce one or two shorter plays by classical or modern dramatists.

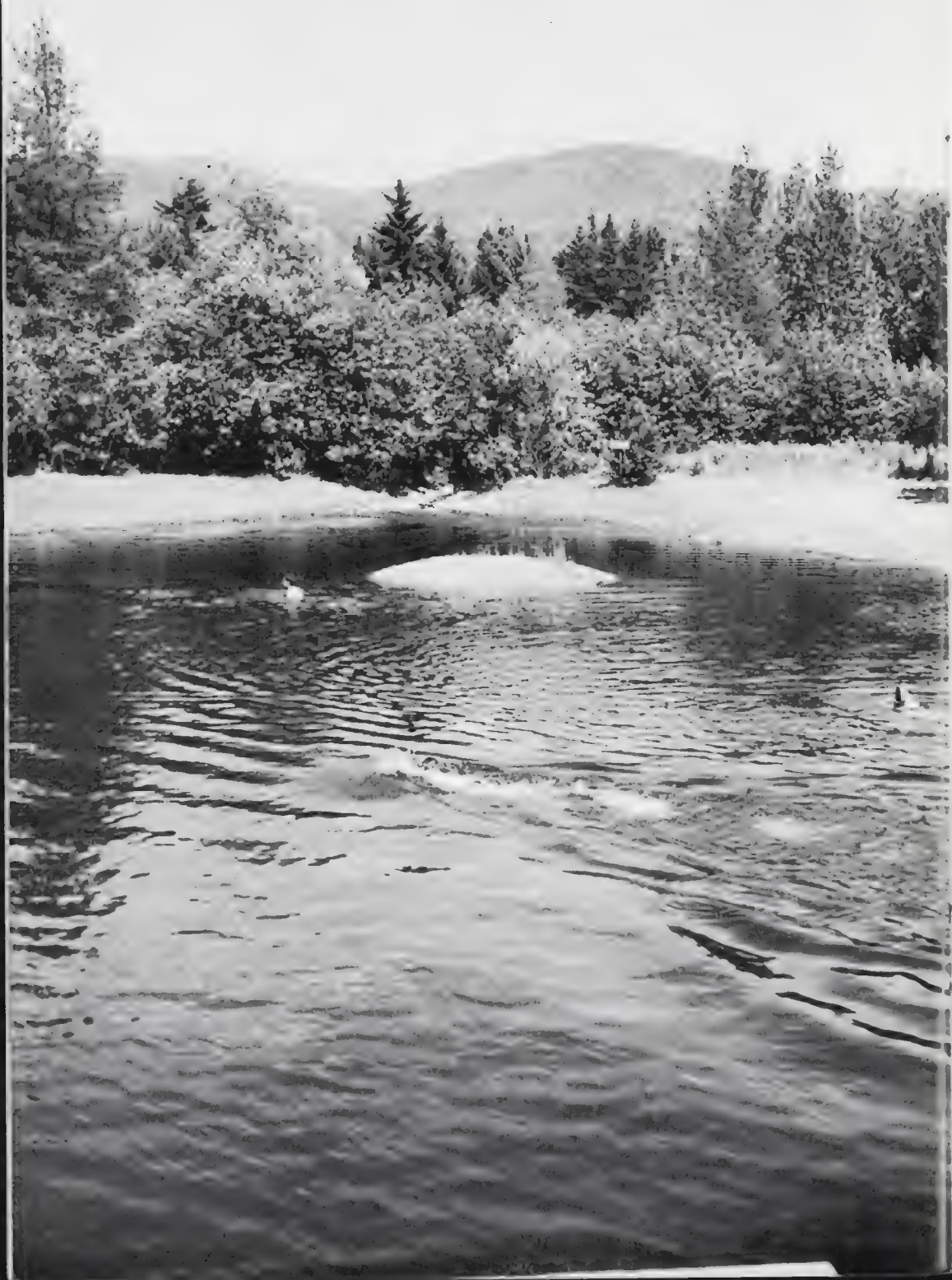
The lecture program at Bread Loaf has been arranged to introduce students to distinguished scholars, teachers, and writers whose lectures will broaden the outlook and enrich the content of the regular academic program. Among the special lecturers visiting Bread Loaf in recent years have been



Tennis Courts and Library

Sunday Afternoon Ritual





distinguished poets, novelists, educators, critics. They include Robert Frost, Archibald MacLeish, Mark Van Doren, Richard Eberhart, Malcolm Cowley, David Daiches, Allen Tate, Francis Fergusson, Mary McCarthy, Saul Bellow, Richard Wilbur, R. P. Blackmur, Babette Deutsch, John Crowe Ransom, Howard Nemerov, and Stanley Edgar Hyman.

Each week students will have the opportunity to view classic or experimental modern films at Bread Loaf.

Not only are there activities at the English School but at Middlebury College there is a continual series of programs. The students of the English School are encouraged to avail themselves of the unique facilities offered by the Language Schools on the campus of Middlebury College. Church services in French, Italian fiestas, German folk dancing, and Russian, Spanish and French plays should be of interest.

The facilities of Starr Library at Middlebury College, which includes the Abernethy Collection of Americana, the Robert Frost Room, and the Helen Hartness Flanders Collection of Folk Literature, containing recordings in the field and transcripts of words and music, are available to the English School students.

The Davison Memorial Library at Bread Loaf contains reference books, magazines, and newspapers for campus use.

Recreation Since the elevation at Bread Loaf is 1500 feet above sea level, the summers can be cool. Students are well-advised in bringing warm clothing. For those who are keen about outdoor life, the School is ideally located at the edge of Battell Forest. A junction with the Long Trail—"a footpath in the wilderness"—which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the School.

The extensive campus offers a fine opportunity for the combination of study and recreation. Softball playing fields, tennis courts and croquet courts are available for student use. There is also a golf course in Middlebury. Bathing beaches at Lake Dunmore are twelve miles from the School. At Bread Loaf, there is the Johnson Swimming Pool.

Bread Loaf is easily accessible from the principal state highways. Trips to the surrounding Green Mountains country, to Lake George, the Adirondacks and the White Mountains, as well as to the Shelburne Museum, can be made in a day.

Fees The administration reserves the right to make any changes without notice in courses, staff, and all arrangements at Bread Loaf. The following information about fees should be noted.

The inclusive fees for tuition, board and room are as follows:

Tuition	\$240
Board	\$160
Room	\$ 85—\$140
	<hr/>
	\$485—\$540

The Johnson Swimming Pool

Each applicant who is accepted is asked to pay a \$50 Registration Fee, which is applied to the student's total bill. This fee is refunded if notice of cancellation is received in the Bread Loaf Office before May 15; after May 15 no refunds are made. An applicant is considered officially registered only upon receipt of this fee. Money should not be sent until the Secretary requests payment. Rooms are assigned only to students registered officially; therefore, a room deposit is not required.

Insurance The tuition fee also includes a fee for an accident insurance policy with limited coverage.

Payment Students are advised to avoid delay and inconvenience by mailing all money for fees, board, room, etc., in the form of money orders, express checks, or cashier's checks on an accredited bank. Checks should be made payable to Middlebury College. No personal checks may be cashed later than ten days before the close of the School.

Refunds Because of fixed obligations for service and instruction, persons arriving late or leaving school before the close of the session must not expect refunding of any charges for the unconsumed time.

Late Registration Fine A special fee of \$3 is charged for registration after July 4.

Diploma Fee Students who successfully complete all requirements for the degree receive their diploma at the close of the session. A diploma fee of \$15 is required.

Scholarships and Waiterships Some scholarship aid is available for the 1966 session. This aid is awarded on the basis of scholastic ability and financial need. Application should be made to the Director by April 15.

A few positions are open to students desiring to earn part of their summer expenses by waiting on table. The compensation for this work is board and room. An application form may be obtained by writing to the Bread Loaf Secretary.

Schedule

Wednesday, June 29—Registration Day

Thursday, June 30—Classes begin

Tuesday, August 9—Classes end

Wednesday, August 10—Reading Period

Thursday, August 11—Friday, August 12—Final Examinations

Saturday, August 13—Commencement

Sunday, August 14—School closes

The first meal served to members of the School will be the noon meal, Wednesday, June 29. Breakfast on Sunday, August 14, will terminate arrangements with the School.

1966 Schedule of Classes

Roman numerals refer to Group Classification

8:30

17	Rhetoric and the Teaching of Writing (I)	Miss Lanigan
28	Shakespeare (II)	Mr. Sypher
103	Greek Tragedy (V)	Miss Bacon
104	The Epic Tradition (V)	Mr. Connelly
112	Euripides (V)	Mr. Arrowsmith

9:30

11	English Romantic Poetry (III)	Mr. Bloom
19	Chaucer (II)	Mr. Anderson
34	Character in the Novel (III)	Mr. Price
68	The Lyric from Wyatt to Jonson (II)	Mr. Nims
115	Restoration and Eighteenth- Century Comedy (II)	Mr. Sharp
116	Hawthorne and James (IV)	Mr. Holland

10:30

7b	Stagecraft (I)	Mr. Youens
14	Yeats and Eliot (III)	Mr. Connelly
82	Victorian Prose and Poetry (III)	Mr. Sypher
87	Teaching of Drama (I)	Miss Lanigan
114	Lyric and Dramatic Aspects of Platonic Dialogue (V)	Miss Bacon

11:30

5	The Craft of Poetry (I)	Mr. Nims
7a	Play Directing (I)	Mr. Volkert
33	Swift and Pope (III)	Mr. Price
41	American Literature: The Sense of the Past (IV)	Mr. Holland
83	The Romantic Tradition in American Poetry (IV)	Mr. Bloom

